

COMPLIMENTARY

# INSTRUMENTAL BANJOIST.

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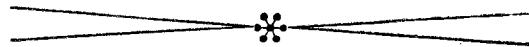
## POPULAR AND FAVORITE PIECES,

—ARRANGED FOR—

BANJO, BANJO AND PIANO, TWO AND THREE BANJOS.

—BY—

## THE BEST COMPOSERS.



BOSTON:

### OLIVER DITSON COMPANY.

NEW YORK:

C. H. DITSON & CO.

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# MEDLEY FROM MIKADO.

3

Arr. for Banjo by W. A. COLE.

## The Lord High Executioner.

*Allegro.*

tremolo. tremolo. 2d Bar. 7th Bar. tremolo.

tremolo. 7 Bar. 7 F. 7 F.

## I've got a little List.

*Allegretto.*

**Tit-willow.**  
*Andante.*

*ritard.*

4\*

6/8

2 sharps

f

p

**The Criminal cried.**

*Allegretto comodo.*

8 Bar.

6\*

1st Bar. 1st Bar.

4\*

3d Bar.

3d Bar.

4\*

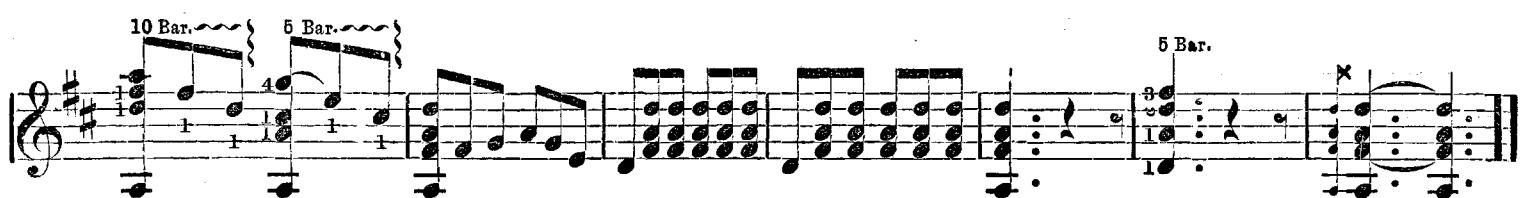
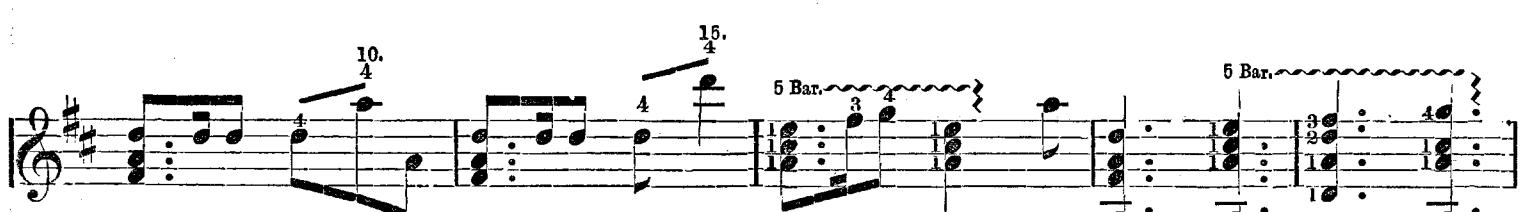
6/8

1 sharp



### The Flowers that bloom in the Spring.

*Allegro.*



# LONGING FOR HOME.

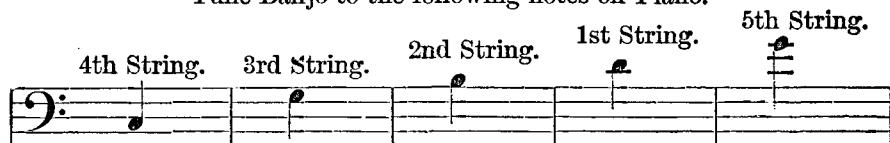
(HEIMWEH.)

Banjo Solo with Piano Accompaniment.

Arr. by A. BAUR.

Tune Banjo to the following notes on Piano.

4th String. 3rd String. 2nd String. 1st String. 5th String.



2 \* Bar.

7 \* 4 \* Bar.

Rall.

*f*

*rall.*

*p*

*p*

*f*

*p*

*p*

*f*

*rall.*

1st.

2d.

*Longing for Home.—4.*

The musical score consists of six staves of music for a solo instrument and piano. The top staff is for the solo instrument, showing various fingerings (e.g., 0, 2, 4, 0; 1, 2, 4, 2) and dynamic markings like *Rall.* and *f*. The bottom staff is for the piano, with dynamics *p* and *f*, and a bass line. The score includes sections labeled 2\*, 7\*, 4\*, and 11\*. Fingerings are handwritten above the notes in the solo part, and dynamics and performance instructions are placed between staves.

8 \*~{ 6\*-----{ 6\* 5 \* Bar-----{ 8\*Bar, 6\*

*p*

*p*

*rall.*

*p mf*

*cres.*

Longing for Home. — 4.

9  
13\* 12B 10\*B

8 \*... 6 \*..... 6 \* 5 \* Bar. .... 2 \* Bar. 8 \*Bar, 6 \*

cres.

5 \* Bar.

p

f

p

Longing for Home. — 4.

# MARINKA MAZURKA.

Arr. for Banjo Solo,

By A. BAUR.

TRIO.

*D.S.al. §§*

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*D.S. al Fine.*

# LA PALOMA.

(THE DOVE.)

SPANISH MELODY.

1st. BANJO.

7 Pos. . . . 4      8 . . . . 4      10 . . . . 4

2d. BANJO.

3d. BANJO.

5 Bar.....

A musical score for piano, consisting of six staves of music. The music is in common time and major key signature. The first two staves are treble clef, and the remaining four are bass clef. Measure 12 begins with a dotted half note followed by a sixteenth-note pattern. Measures 13-14 show a continuation of this pattern with some eighth-note chords. Measures 15-16 feature sustained notes and chords. Measures 17-18 show a return to the sixteenth-note pattern. Measures 19-20 continue this pattern. Measures 21-22 show a return to the sustained notes and chords. Measures 23-24 show a return to the sixteenth-note pattern. Measures 25-26 continue this pattern. Measures 27-28 show a return to the sustained notes and chords. Measures 29-30 show a return to the sixteenth-note pattern. Measures 31-32 continue this pattern. Measures 33-34 show a return to the sustained notes and chords. Measures 35-36 show a return to the sixteenth-note pattern. Measures 37-38 continue this pattern. Measures 39-40 show a return to the sustained notes and chords. Measures 41-42 show a return to the sixteenth-note pattern. Measures 43-44 continue this pattern. Measures 45-46 show a return to the sustained notes and chords. Measures 47-48 show a return to the sixteenth-note pattern. Measures 49-50 continue this pattern. Measures 51-52 show a return to the sustained notes and chords. Measures 53-54 show a return to the sixteenth-note pattern. Measures 55-56 continue this pattern. Measures 57-58 show a return to the sustained notes and chords. Measures 59-60 show a return to the sixteenth-note pattern. Measures 61-62 continue this pattern. Measures 63-64 show a return to the sustained notes and chords. Measures 65-66 show a return to the sixteenth-note pattern. Measures 67-68 continue this pattern. Measures 69-70 show a return to the sustained notes and chords. Measures 71-72 show a return to the sixteenth-note pattern. Measures 73-74 continue this pattern. Measures 75-76 show a return to the sustained notes and chords. Measures 77-78 show a return to the sixteenth-note pattern. Measures 79-80 continue this pattern. Measures 81-82 show a return to the sustained notes and chords. Measures 83-84 show a return to the sixteenth-note pattern. Measures 85-86 continue this pattern. Measures 87-88 show a return to the sustained notes and chords. Measures 89-90 show a return to the sixteenth-note pattern. Measures 91-92 continue this pattern. Measures 93-94 show a return to the sustained notes and chords. Measures 95-96 show a return to the sixteenth-note pattern. Measures 97-98 continue this pattern. Measures 99-100 show a return to the sustained notes and chords.

La Paloma.

The musical score consists of ten staves of music for a single instrument, likely a flute or piccolo. The key signature is G major (no sharps or flats). The time signature is common time (indicated by 'C'). The music is divided into measures by vertical bar lines. Measures 1-4 begin with a G major chord. Measures 2-4 feature eighth-note patterns. Measures 5-7 show sixteenth-note patterns. Measures 8-10 return to eighth-note patterns. Measure 11 concludes with a final G major chord.

La Paloma

# BLUE BIRD POLKA REDOWA.

Arr. for the Banjo.

By EDMUND CLARK.



2d Pos.



2d Pos.



2d Pos.,



7th Bar.



7th Bar.



7th Bar.



7th Bar.



Blue Bird Polka Redowa.—2.

# "IN THE GOOD OLD TIMES."

## GAVOTTE.

Arranged for Banjo and Piano.

By A. BAUR.

Tune Banjo to following notes on Piano.

### BANJO.

*Moderato.*

### PIANO.

1st.

*p*

*ff rit. p*

*p a tempo*

1st.

*f*

2d.

1st.

2d.

*p*

2d.

In the Good old Times.—4.

A musical score for piano duet. The top staff is in treble clef, G major (two sharps), and common time. It consists of six measures of eighth-note patterns, starting with a dotted half note followed by a sixteenth note and a quarter note. The tempo is marked 'poco a poco.' The bottom staff is in bass clef, A major (one sharp), and common time. It also consists of six measures of eighth-note patterns, primarily involving quarter notes and half notes. The tempo is also marked 'poco a poco.' The two staves are connected by a brace.

*To Coda.* (•)

*To Coda.* (•)

Musical score for guitar and bass. The top staff shows a treble clef, a key signature of two sharps, and a dynamic of *p*. The bottom staff shows a bass clef. Measures 11 and 12 are shown. Measure 11 starts with a 4-note chord (4 1 1 1) followed by a 2-note chord (0 0). Measure 12 starts with a 2-note chord (0 2 2), followed by a 4-note chord (4 1 1 1), then a 2-note chord (1 1), and ends with a 2-note chord (1 2).

## In the Good old Times.—4.

2 2 1 1 0 2      1 0 0 0 0 0  
1 1 0 0 0 0  
0 2 2 4 1 1 1 1 1 0 0 0 0  
1 0 1

*D.C. to (C) then to Coda.*

**CODA.** 0 2 0

*D.C. to (C) then to Coda.*

5\* Bar. 6\* Pos 8\* 8\*

ff

In the Good old Times.—4.

# "AGNES SCHOTTISCHE."

Arr. for Banjo Solo,

By A. Baur.

*p*

2<sup>\* Bar.</sup>

*Fine.*

\*Bar.....

*ff*

1st.

2nd. TRIO.

*D. S. al. S.* *p*

*D. C. al Fine.*

# PLANTATION MEDLEY.

DE HUCKLEBERRY PICNIC.

Arr. by C. E. LATSHAW.



8 Pos. 12 Pos. Bar.



CHORUS.

*a tempo.*



5 Pos. B. 10 Bar.



5 Pos. B. 10 Bar.



*rit.*

I LOVE MY LOVE.





DEAREST MAE.



DE GOLDEN WEDDING.



Plantation Medley.



DEM GOLDEN SLIPPERS.



# STEPHANIE GAVOTTE.

Arr. by C. E. LATSHAW.

*INTRODUCTION.*

4 5 Bar.

dim.

4 Pos. Bar 11 Pos. Bar. 8 Bar.

4 Pos.

*a tempo.*

*6 Pos.*

Stephanie Gavotte.—3.

The musical score consists of eight staves of music in G major (two sharps) and common time. The score is divided into two systems by a vertical bar line.

- System 1:** Starts with a forte dynamic. The second staff contains a dynamic marking *pp* (pianissimo).
- System 2:** Starts with a dynamic marking *dim.* (diminuendo).

The music features various note values including eighth and sixteenth notes, rests, and chords. The score is written on five-line staves with a treble clef.

# “ELECTRIC SPARKS” WALTZES.

### Arr. for Banjo Solo.

By A. BAUR.

## *INTRODUCTION.*

*Allegro.*

A musical score for piano, page 10, system 2. The key signature is A major (three sharps). The score consists of two staves. The top staff shows a melodic line with fingerings such as 2-2, 0, 2-4, 0, 2-0-1, 2, 0-4, and 1-1. The bottom staff shows harmonic bass notes. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte). The score is annotated with "7\* Bar....." at the end of the system.

Musical score for piano, page 10, measures 11-12. The score shows two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef. Measure 11 starts with a dynamic *dim.*. The top staff has a sixteenth-note pattern with fingerings: 0, 0, 0, 2, 1, 3, 2, 0, 1, 0. The bottom staff has eighth-note patterns with fingerings: 0, 0, 0, 0, 0. Measure 12 begins with a dynamic *40*, followed by a sixteenth-note pattern with fingerings: 2, 4, 4, 0. The bottom staff has eighth-note patterns with fingerings: 0, 0, 0. The score ends with a dynamic *ppp*.

No. 1.

0 4 2 0 0 4 0 0 1 0 4 2 2 0 0 > 4 2 0 4 2 2 0 0 4 0 0

*p*

1st. 2d. 12\* Bar. 8\*

6\* 4 8\* Bar. 12\* Bar. 8\*

4 6\* 8\* 1st. 2d. f

No. 2.

A musical score for guitar. The staff shows a melodic line with various fingerings above the notes (e.g., 0, 1, 2, 3, 4, 5, 6\*) and dynamic markings like *f* and *ff*. The lyrics "cen - - - - do." are written below the staff. The score is divided into measures by vertical bar lines.

## No. 3.



**3<sup>\*</sup> Bar.**

Continuation of the musical score for No. 3. The key signature changes to A minor (no sharps or flats). The tempo is 40. Dynamics include **cres.**, **cen**, and **do. f**. Fingerings are indicated above the notes. The score consists of two staves of music.

Continuation of the musical score for No. 3. The key signature changes back to A major (two sharps). The tempo is 40. Dynamics include **p** and **mf**. Fingerings are indicated above the notes. The score consists of two staves of music.

No. 4.  
*Introduction.*

Musical score for No. 4. The key signature is A major (two sharps). The tempo is 40. Dynamics include **cres.** and **f**. Fingerings are indicated above the notes. The score consists of two staves of music.

**5<sup>\*</sup> Bar.**

Continuation of the musical score for No. 4. The key signature is A major (two sharps). The tempo is 40. Dynamics include **p** and **mf**. Fingerings are indicated above the notes. The score consists of two staves of music.

**5<sup>\*</sup> Bar.**

Continuation of the musical score for No. 4. The key signature is A major (two sharps). The tempo is 40. Dynamics include **p**. Fingerings are indicated above the notes. The score consists of two staves of music.

**5<sup>\*</sup> Bar.....**

**10 \* Bar.**

Continuation of the musical score for No. 4. The key signature is A major (two sharps). The tempo is 40. Dynamics include **mf**. Fingerings are indicated above the notes. The score consists of two staves of music.

**5<sup>\*</sup> Bar.....**

**5<sup>\*</sup>**

**1st.**

**2d. Fine.**

Continuation of the musical score for No. 4. The key signature is A major (two sharps). The tempo is 40. Dynamics include **cres.** and **f**. Fingerings are indicated above the notes. The score consists of two staves of music.

"Electric Sparks" Waltzes.—3.

# MENDELSSOHN'S SPRING SONG.

Arr. for Banjo

By A. BAUR.

*Allegretto Grazioso.*

Dolce.

8\*

6\*

5\*

dim.

f

7\* Bar.

7\*\* Bar.

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The image shows ten staves of musical notation for a guitar or similar instrument. The music is in common time and consists of measures numbered 5\* Bar., 0, 5\* Bar., 6\*, 8\*, 6\*, 7\* Bar., 12\* Bar., 6\*, and 6\*. The notation includes fingerings (e.g., 0, 2, 4) and various dynamics such as *dim.*, *p*, *cres.*, *dolce.*, *tremolo.*, and *pp*. The music is set against a background of vertical bar lines and horizontal grid lines.

# MEDLEY WALTZ.

C. E. LATSHAW.

The sheet music consists of eight staves of musical notation, each starting with a treble clef and a key signature of two sharps (F major). The time signature varies between common time (indicated by a 'C') and 3/4 time (indicated by a '3'). The music is divided into measures by vertical bar lines. The notes are represented by stems and dots, with some notes having horizontal dashes through them. Measures 1-4 are in common time, ending with a measure in 3/4 time. Measures 5-8 are in common time, ending with a measure in 3/4 time. Measures 9-12 are in common time, ending with a measure in 3/4 time. Measures 13-16 are in common time, ending with a measure in 3/4 time. Measures 17-20 are in common time, ending with a measure in 3/4 time. Measures 21-24 are in common time, ending with a measure in 3/4 time. Measures 25-28 are in common time, ending with a measure in 3/4 time. Measures 29-32 are in common time, ending with a measure in 3/4 time. Measures 33-36 are in common time, ending with a measure in 3/4 time. Measures 37-40 are in common time, ending with a measure in 3/4 time. Measures 41-44 are in common time, ending with a measure in 3/4 time. Measures 45-48 are in common time, ending with a measure in 3/4 time. Measures 49-52 are in common time, ending with a measure in 3/4 time. Measures 53-56 are in common time, ending with a measure in 3/4 time. Measures 57-60 are in common time, ending with a measure in 3/4 time. Measures 61-64 are in common time, ending with a measure in 3/4 time. Measures 65-68 are in common time, ending with a measure in 3/4 time. Measures 69-72 are in common time, ending with a measure in 3/4 time. Measures 73-76 are in common time, ending with a measure in 3/4 time. Measures 77-80 are in common time, ending with a measure in 3/4 time. Measures 81-84 are in common time, ending with a measure in 3/4 time. Measures 85-88 are in common time, ending with a measure in 3/4 time. Measures 89-92 are in common time, ending with a measure in 3/4 time. Measures 93-96 are in common time, ending with a measure in 3/4 time. Measures 97-100 are in common time, ending with a measure in 3/4 time.

8 Pos. 5 Pos.

8 Pos.

1 4 1 1

Medley Waltz.—3.

The musical score consists of ten staves of handwritten notation for a six-string guitar. The notation includes various chords (e.g., C, G, D, A, E, B), strumming patterns (e.g., vertical strokes, horizontal strokes), and specific fingerings indicated by numbers above or below the strings. The key signature alternates between G major (one sharp) and A major (two sharps). The time signature varies, including measures in common time and 3/4 time. Several sections are labeled with positions: "8 Pos." (eighth position), "4 Bar." (four bars), and "3" (third position). The score is organized into two main sections separated by a blank space.

# "ALL FOR JOY" GALOP.

**Arr. for three Banjos,**

By A. BAUR.

### 1st. BANJO.

Sheet music for guitar in G major (two sharps). The first measure (5) starts with a bass note at 0, followed by a treble note at 2, then a bass note at 4. The second measure begins with a bass note at 0, followed by a treble note at 2, then a bass note at 4. Measures 3 and 4 follow a similar pattern. Measure 5 ends with a bass note at 1. Measures 6 and 7 begin with bass notes at 1, followed by treble notes at 1 and 3. Measures 8 and 9 end with bass notes at 1.

*To coda. ⊙ Fine.*

The coda begins with a bass note at 0, followed by a treble note at 1. It then transitions to a section labeled "TRIO." with a bass note at 1. The final measure (5\*) ends with a bass note at 0.

Measures 8\* through the end of the section show a continuation of the rhythmic pattern established in the previous measures, with bass and treble notes alternating between the two strings.

Measures 0, 2, 4 through 1, 4, 1, 3\* show a continuation of the rhythmic pattern established in the previous measures, with bass and treble notes alternating between the two strings.

Measures 1, 1 through 0, 2 show a continuation of the rhythmic pattern established in the previous measures, with bass and treble notes alternating between the two strings.

The final measures show a continuation of the rhythmic pattern established in the previous measures, with bass and treble notes alternating between the two strings.

"All for Joy" Galop.—3.

0 2 4      5\*

0 2 4      5\*      1st. 5\*      2nd.

11\*.....

3\*Bar.....

1st. 4      2nd.

D.C. al Fine.

"All for Joy" Galop.—3.

# RACQUET GALOP

Arr. for the Banjo.

By EDMUND CLARK.

INTRODUCTION.



GALOP.



7th Bar.



9th Bar.

7th Bar.



7th Bar.



9th Bar.

7th Bar.



7th Bar. 5th Bar.



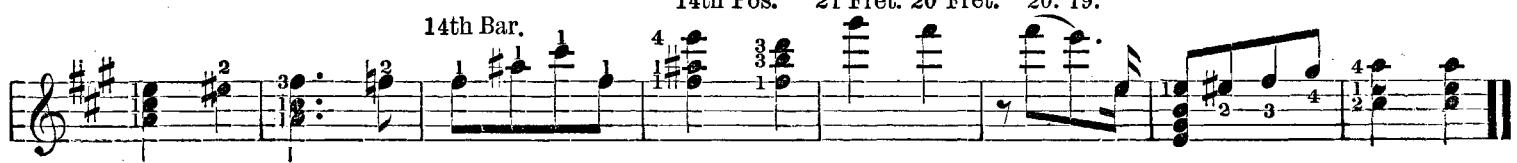
7th Bar. 5th Bar.



2d Bar..... 2d Pos.



14th Pos. 21 Fret. 20 Fret. 20. 19.

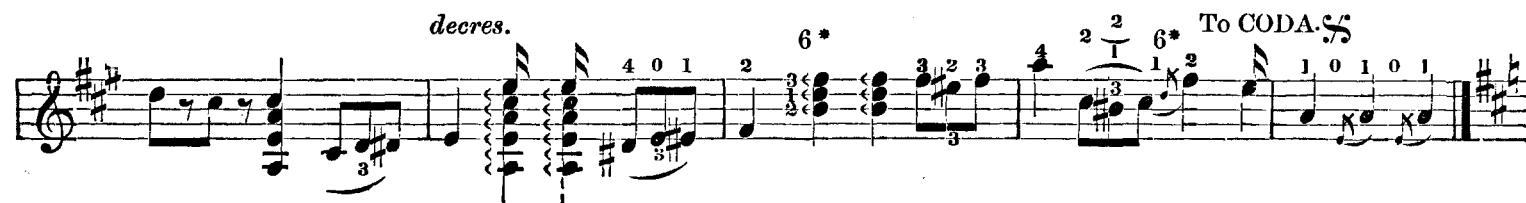


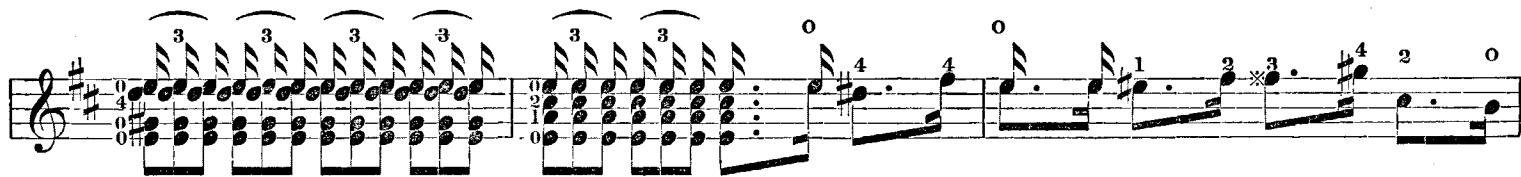
Racquet Galop.—2.

# EVERYBODY'S DARLING.

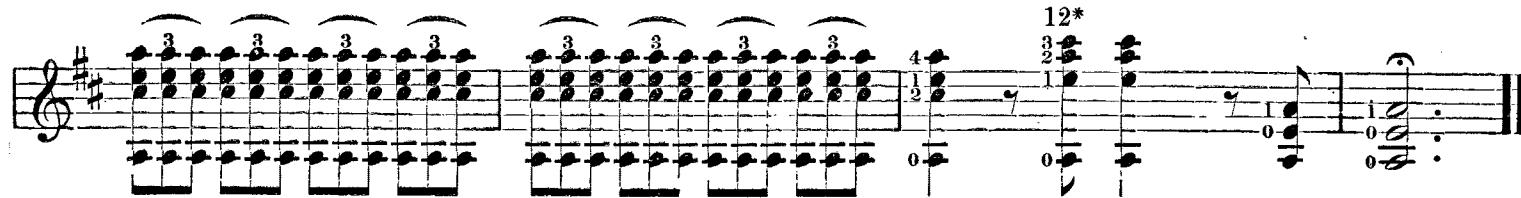
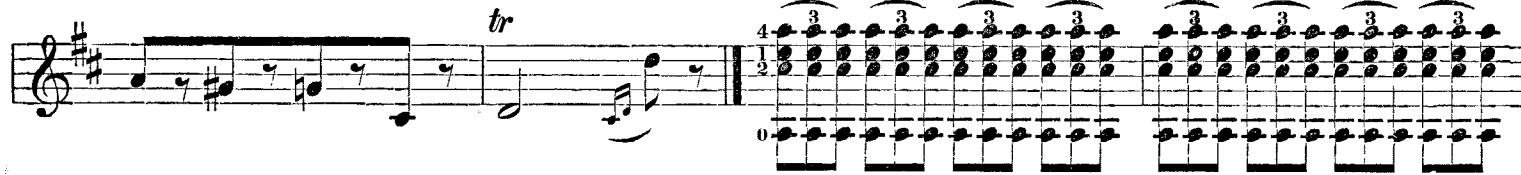
Banjo Solo Arr. by A. BAUR.

*Slow.*





*D.C. to  $\frac{2}{4}$  then to Coda.  
CODA  $\frac{2}{4}$  8\**



Everybody's Darling.

# ELECTRIC SCHOTTISCHE.

Arr. for two Banjos,

1st. BANJO.

Musical score for the 1st Banjo part. The key signature is A major (two sharps). The time signature is common time. The first measure starts with a dynamic *p*. Fingerings are indicated above the notes: 0, 2, 4; 0, 1; 0, 2, 4; 0, 1; 0, 2, 4; 0, 1; 0, 2, 4; 0, 1. The second measure begins with a bass note at 3.

2nd. BANJO.

Musical score for the 2nd Banjo part. The key signature is A major (two sharps). The time signature is common time. The first measure shows a bass note at 2 followed by a series of eighth-note chords. The second measure shows a bass note at 0 followed by a series of eighth-note chords.

Continuation of the 2nd Banjo part. The key signature is A major (two sharps). The time signature is common time. The first measure shows a bass note at 2 followed by a series of eighth-note chords. The second measure shows a bass note at 0 followed by a series of eighth-note chords.

Continuation of the 2nd Banjo part. The key signature is A major (two sharps). The time signature is common time. The first measure shows a bass note at 4 followed by a series of eighth-note chords. The second measure shows a bass note at 2 followed by a series of eighth-note chords.

Continuation of the 2nd Banjo part. The key signature is A major (two sharps). The time signature is common time. The first measure shows a bass note at 2 followed by a series of eighth-note chords. The second measure shows a bass note at 0 followed by a series of eighth-note chords.

Continuation of the 2nd Banjo part. The key signature is A major (two sharps). The time signature is common time. The first measure shows a bass note at 0 followed by a series of eighth-note chords. The second measure shows a bass note at 2 followed by a series of eighth-note chords.

Continuation of the 2nd Banjo part. The key signature is A major (two sharps). The time signature is common time. The first measure shows a bass note at 2 followed by a series of eighth-note chords. The second measure shows a bass note at 0 followed by a series of eighth-note chords.

Continuation of the 2nd Banjo part. The key signature is A major (two sharps). The time signature is common time. The first measure shows a bass note at 0 followed by a series of eighth-note chords. The second measure shows a bass note at 2 followed by a series of eighth-note chords.

Introduction of the Trio section. The key signature changes to F major (one sharp). The time signature is common time. The first measure shows a bass note at 2 followed by a series of eighth-note chords. The second measure shows a bass note at 0 followed by a series of eighth-note chords.

Continuation of the Trio section. The key signature is F major (one sharp). The time signature is common time. The first measure shows a bass note at 4 followed by a series of eighth-note chords. The second measure shows a bass note at 0 followed by a series of eighth-note chords.

The sheet music contains ten staves of tablature for a six-string guitar. Above each staff is a corresponding staff of standard musical notation. The key signature is two sharps. The music includes various performance instructions and dynamic markings. The piece begins with a series of eighth-note patterns, followed by chords. It features sections labeled '6\*.....', '14\* Bar.....', '2\* Bar.....', '10\*.....', '6\*.....', '14\*.....', '2\* Bar.....', and 'Coda.'. The 'Coda.' section starts with a dynamic 'p' (pianissimo). The music concludes with the instruction 'Electric Schottische.—2.' at the bottom.

# CHINESE SERENADE.

Banjo Solo, With Piano Accompaniment.

Arr. By A. BAUR.

Tune Banjo to the following notes on Piano.

4th String.    3rd String.    2nd String.    1st String.    5th String.

*p*

*Fine.*

*f*

*sf*    *sf*    *sf*

### *Marcato.*

Musical score for 'Chinese Serenade' featuring three staves of music:

- Top Staff:** Treble clef, key signature of two sharps, 4/4 time. Includes fingerings (e.g., 1, 2, 3, 4) and dynamic markings (e.g., *p*, *f*, *sf*). Handwritten markings 'Piano' and 'Dance' are present.
- Middle Staff:** Bass clef, key signature of one sharp, 4/4 time. Features sustained notes and rhythmic patterns.
- Bottom Staff:** Bass clef, key signature of one sharp, 4/4 time. Features sustained notes and rhythmic patterns.

*mf*                      *sf*                      *sf*

*mf*

*sf*

*5\* Bar.*

*Sempre.*            *riten.*

*pp*                      *2 2*

*ppp*

*3rd = 1st*

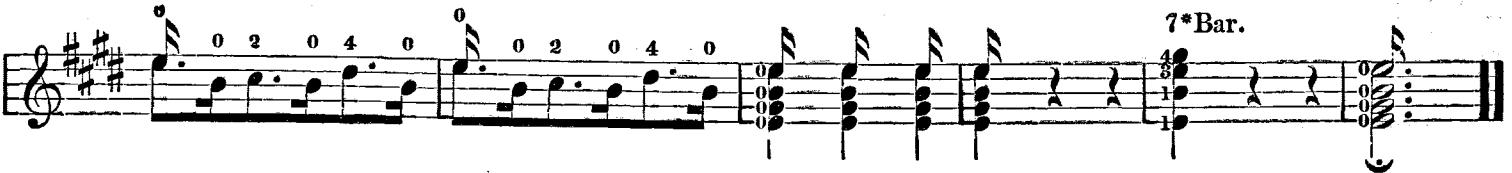
# CAVALIER POLKA MAZURKA.

Arr. for Banjo Solo,

By A. Baur.

The music is arranged for Banjo Solo and consists of eight staves of music. The key signature is two sharps (G major). The time signature is 3/4. The dynamics and fingerings are indicated above the notes. The first staff starts with dynamic **f** and ends with dynamic **p**. The second staff begins with dynamic **0**. The third staff begins with dynamic **0**. The fourth staff begins with dynamic **0**. The fifth staff begins with dynamic **0**. The sixth staff begins with dynamic **0**. The seventh staff begins with dynamic **0**. The eighth staff begins with dynamic **0**.

## TRIO.



Cavalier Polka Mazurka.—2.

# FLOW'RET FORGET-ME-NOT.

(GAVOTTE.)

GIESE.

Arr. by W. A. COLE.

The music is arranged in ten staves, each representing a measure. The first staff starts with a treble clef and two sharps. Subsequent staves switch between treble and bass clefs. Various measures are labeled with numbers and letters such as 2d Bar., 7th Bar., 5\*, 10\*, 13\*, 12th B., 10th B., 8\*, 9\*, 15, 6\*, 12th Bar., 8\*, 5th Bar., 5th Bar., 9\*, 6\*, 15, 6\*, 5th Bar., 13\*, 12th B., 10th B., 8\*, 4\*, 8\*, 6\*, 12th Bar., 8\*, 10th Bar., 5th Bar., 3d Bar., 5th Bar., 3d Bar., 5th Bar., 10th Bar.

Choice Arrangements for the Banjo.

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5th Bar.... ..... 4\* 4\* 4\* 4\* 8th Bar. 7th Bar.....

7th Bar. 11\* 9\*..... 6\* 9\* 6\* 3d Bar. 6\* 3d Bar.... 11\*....

9\*..... 9\* 6\* 3d Bar. 7th Bar.

7th Bar. 5th Bar..... 9\*..... 6\*..... 15 6\*.....

5th Bar.... 13\* 12th B. 10th B. 8\* 4\* 8\* 6\* 12th B... 8\*

CODA.

2d Bar. 7th Bar.

6th Bar. 5\* 7th Bar. 5th Bar.

3\* 2d Bar. 7th Bar..... 12th B.

12th Bar. 7th Bar. 12th B. 2d B. 15\*

## FANFANI MARCH.

BANJO SOLO.

VON SUPPE.

Arr. by A. BAUR.

The music is arranged in ten staves of banjo tablature. Each staff has a treble clef and two sharps (G major). Measure numbers 1 through 10 are indicated above the staves. The tablature shows left-hand positions (0-7) and right-hand strumming patterns. Dynamic markings include *f*, *ff*, *fz*, and *p*. Position markers such as "7 Pos. Bar.", "5d Pos.", "5 Pos. Bar.", "8th Pos.", and "6 Pos. ...." are also present.

7 Pos. Bar. ....

*mf*

6th Pos. ....

5 Pos. Bar.

8 Pos. 10 Pos. .... 8 Pos. 10 Pos.

8 Pos. 4

Fine.

*f*

*cres.*

*f*

*cres.*

6 Pos. ....

D.C.

*ff*

8 Pos. .... 6 Pos. 6 Pos.

*ff*

D.S. *ol*

Fanfani March.—2.

# ESCAPED GALOP.

Arr. for Banjo Solo,

By A. Baur.

To coda. (C)

**12\* Bar.**

**TRIO.**

**5\* Bar.**

**10\* Bar.**

**2\* Bar.**

**1st.**

**2nd.**

**p**

**6\***

**7\* Bar.**

**5\* Bar.....**

**f**

**D. C. al**

**Coda.**

**Escaped Galop.-2,**

# QUEEN OF THE VILLAGE.

## POLKA MAZURKA.

Arr. for Banjo Solo,

By A. BAUER.

The sheet music consists of eight staves of banjo tablature. The key signature is F# major (one sharp). The time signature varies between common time and 3/4. Fingerings and picks are indicated above the notes. Measure numbers and bar types are labeled above the staff. The first staff starts with a dynamic *f*. The second staff begins with a dynamic *p*. The third staff ends with a dynamic *ff*. The fourth staff ends with a dynamic *f*. The fifth staff ends with a dynamic *ff*. The sixth staff ends with a dynamic *f*. The seventh staff ends with a dynamic *f*. The eighth staff ends with a dynamic *f*.

2\* Bar. 7\* Bar. 9\* 10\* 12\* Bar  
7\* Bar. 7\* Bar. 7\* Bar.  
12\* Bar. 7\* Bar.  
7\* Bar. 7\* Bar. o 5 1st. 2nd.  
12\* Bar.....  
2\* Bar. 1st. 2nd.  
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TRIO.

slur.      slur.      slur.      slur.      slur.

slur.      slur.      slur.      slur.      slur.

slur.      slur.      0 1 2 0 0 0      slur.      slur.

2\* Bar.      3 1 2      2 1st.      0 2nd. 0 0 0 0

10\* Bar..... 8\* 5\* Bar. 6\*..... 1st. 2nd. 8\*

# "CONSOLATION."

By MENDELSSOHN.

**Arr. for Banjo Solo, by A. BAUR.**

*Adagio non troppo.*

*Espressivo.*

# "WOMAN'S LOVE" WALTZES.

Arr. for Banjo Solo,

By A. BAUR.

No. 1.

5\* Bar.      8\*

6\*      8\*

5\* Bar.      8\*      12\* Bar. ....

7\* Bar.

7\*

5\* Bar. ....

No. 2.

5\* Bar.

2\* Bar.....

2d. 5\* Bar.

1st. 3\* Bar.

2d.

## No. 3.

5\* Bar.

7\* Bar.

2\* Bar.

2\* Bar.....

No. 4.

Musical score for the 10th bar and 3rd bar. The score consists of two staves. The top staff shows a treble clef, a key signature of two sharps, and a 4/4 time signature. The bottom staff shows a bass clef and a 2/2 time signature. The 10th bar starts with a rest followed by a series of eighth and sixteenth note patterns. The 3rd bar follows with a similar pattern. Measure numbers 0, 1, 2, 3, 4, and 5 are indicated above the notes.

"Woman's Love" Waltzes.—3.

# “LOVING EYES” REDOWA.

**Arr. for Banjo Solo,**

By A. Baur.

5\*Bar.....

5\*Bar.....

6\*

3\*Bar.....

6\*

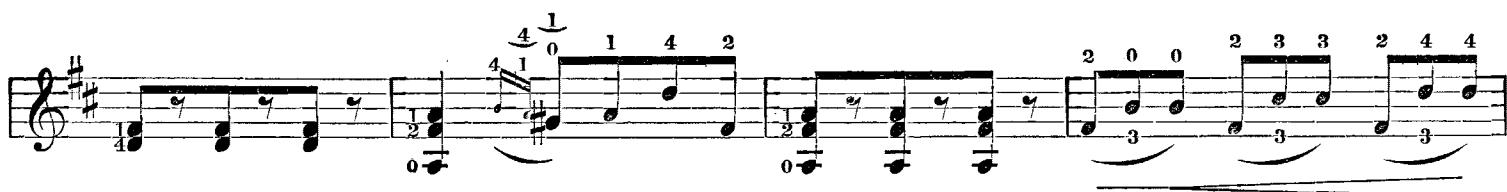
5\*

5\*Bar.

1st. 8\*

2nd. 8\*

Fine.



Loving Eyes Redowa.—2.

# “FLOWER SONG.”

G. LANGE.

Arr. for Banjo Solo by A. BAUER.

2\* Bar.

7\* Bar.

4\*

5\* Bar.

7\* 8\*

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4\* Bar.

The sheet music consists of five staves of musical notation for guitar. The first four staves are standard six-string guitar notation with fingerings above the notes. The fifth staff uses a simplified notation where each note has a vertical stem and a horizontal bar indicating pitch, with fingerings placed above the stems. Various dynamic markings are included: 'f' (fortissimo) at the beginning of the first staff, 'fz' (fortississimo) in the middle of the second staff, 'pp' (pianississimo) in the middle of the fifth staff, and 'Lento molto.' at the end of the fifth staff. The music is in common time and includes measures numbered 1 through 12.

### **Flower Song."—2.**

## TWILIGHT SCHOTTISCHE.

By A. BAUR.

5\* Bar.

3\* Bar.....

1st. 2d. Fine.

Ist. 2nd. D.S. TRIO. 6\*

D. S. al

# "CHARMING" GAVOTTE.

LE THIERE.

Arr. for Banjo by W. A. COLE.

1st BANJO.

1st BANJO.

p

2d. BANJO.

5 Bar. ~~~~~ {

2d Bar. 7 Bar. {

2d Bar. {

2 Bar. 7 Bar. {

2 Bar. {

7 Bar. {

2 Bar. {

7 Bar. 2 Bar. {

2 Bar. {

5 \* {

2 Bar. {

7 Bar. 2 Bar. {

2 Bar. 7 Bar. {

2 Bar. 7 Bar. {

4 Bar. {

8\* {

Choice Arrangements for the Banjo.

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Charming Gavotte

5 Bar.

1 2 2 1 4 2 0

5\*

7\*

6\*, 6\*

D.C. to 8, then to Coda.

CODA.

## ONE HEART, ONE SOUL.

(POLKA MAZURKA.)

Arr. by C. E. LATSHAW.

12 Bar.....

BANJO.

Piano octave lower, ad lib.

PIANO.

7 Bar.....

Ped.

7 Bar.

1st.

> 2d.

Ped.

f

2 Bar..

*p* rit.

*Ped.* \* *Ped.* \*

One Heart, one Soul Polka Mazurka.— 4.

TRIO.  
5 Bar.

*p*

*f*

*Ped.*

*f*

*Ped.*

*f*

*p*

*6 Pos....*

*4*

*p*

*fz*

*p*

*fz*

*p*

*fz*

*p*

*fz*

*1st.*

*2d.*

*p*

*1 1 3 1*

4 Pos. Bar.

4 Pos. Bar.

8 Pos.

4 Pos.

D.C. al (coda)

(coda) CODA.

One Heart, one Soul.—4.

# MANDOLINA

OTTO LANGHEY.

Arr. for Banjo by J. C. WILD.

10th Bar..... 8th Bar.

10th Bar..... 8th Bar.

5th Pos. 6th Pos. 5th Pos..... 6th Pos. 5th Pos.

7th Bar. 8th Bar. 7th Pos. 8th Pos. 10th Bar..... 8th Bar.

10th Bar..... 8th Bar.

13th Pos. 10th Bar..... 3d Bar. 1st Bar. 4th Pos.

3d Bar..... 10th Bar..... 3d Bar. 2d Bar. 5th Pos. 3d Bar. 1st Bar....

..... 6th Pos. 4th Pos. 6th Pos. 4th Pos. 3d Bar. 1st Bar.....

3d Bar.              10th Bar.....              3d Bar. 1st Bar. 4th Pos.

3d Bar..... 10th Bar..... 3d Bar.              3d Bar.              6th Pos.

10th Bar..... 8th Bar.

5th Pos. 6th Pos.              5th Pos..... 6th Pos.              5th Pos.

7th Bar. 8th Bar. 7th Pos. 8th Pos.              10th Bar..... 8th Bar.

10th Bar..... 8th Bar.

10th Bar..... 8th Pos... ... 6th Pos.

10th Bar.... 8th Pos.... 6th Pos.....

5th Bar. 13th Pos.....

Mandolina.—2.

# "PRETTY AS A PICTURE."

(SONG AND DANCE SCHOTTISCHE.)

**Arranged for Banjo and Piano.**

By C. E. LATSHAW.

Bass string. 3d string. 2d string. 1st string. Short string.

### Tune Banjo thus:

Musical score for three staves:

- Staff 1 (Top):** Treble clef, 2/4 time, major key signature (two sharps). Dynamics: *mf*, *f*. Measures show eighth-note patterns.
- Staff 2 (Middle):** Treble clef, 2/4 time, major key signature (one sharp). Measures show eighth-note patterns.
- Staff 3 (Bottom):** Bass clef, 2/4 time, major key signature (one sharp). Measures show eighth-note patterns.

Dynamics and performance instructions include: *mf*, *f*, *p*, *f*.

Musical score for piano, three staves:

- Staff 1 (Treble):** Starts with a forte dynamic. Measures 78-80 feature trills in the treble and bass staves.
- Staff 2 (Bass):** Measures 78-80 feature trills in the treble and bass staves.
- Staff 3 (Bass):** Measures 78-80 feature trills in the treble and bass staves.

*1st.* *2d.*

Pretty as a Picture.— 4

The musical score consists of three staves, each with a key signature of two sharps (G major). The top staff is Treble clef, the middle is Alto clef, and the bottom is Bass clef.

- Staff 1 (Treble):** Contains six measures. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs.
- Staff 2 (Alto):** Contains six measures. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs.
- Staff 3 (Bass):** Contains six measures. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs.

Dynamic markings include:

- '3' above groups of notes in measures 1-4.
- 'mf' (mezzo-forte) in measure 5.
- 'p' (piano) in measure 8.

Pretty as a Picture.—4.

rit.

## DANCE.

1st. 2d.

Fine.

Pretty as a Picture.—4

# SAILOR'S POLKA.

## Arranged for Banjo.

By A. BAUR.

The image shows six staves of guitar sheet music. The first five staves are in common time (indicated by '4') and the last staff is in 2/4 time. The music includes various performance instructions such as 'fp' (fortissimo), 'p' (pianissimo), and dynamic markings like '1st.', '2d.', '3\* Bar.', '8\* Bar.', '10 Bar.', '5\* Bar.', '10\* Bar.', '8\* Bar.', 'Ist.', '2d.', 'f p', and 'D.C. al (C)'. Fingerings are indicated above the notes, and some measures have numerical counts below them. The music concludes with a 'CODA' section.

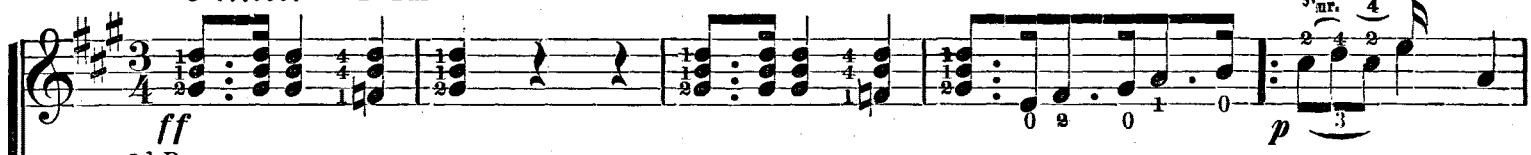
# BLOOMING REDOWA.

Arranged for two Banjos.

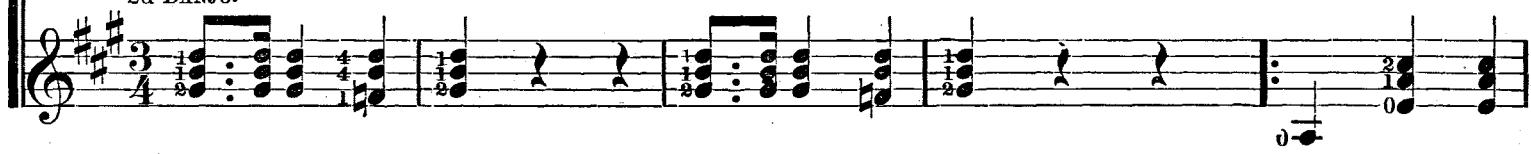
By A. BAUR.

1st BANJO.

3\*..... 1\* Bar



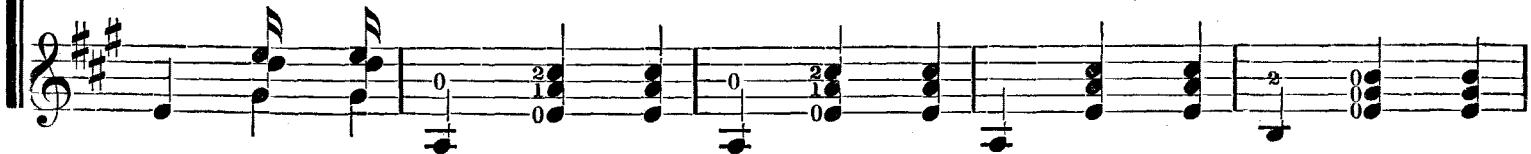
2d BANJO.



5\* Bar.



5\* Bar.



7\* Bar.



2

*ff*

0 1 0 1 2 0

*p*

5\*.....

Slur. 4

1 4 1

1 4 1

0 0 0 1 4 0

0 0 0 1 4 0

5\* Bar.

4

*ff*

2 0 0 0 1 4

*p*

6\*.....

1 4 2

2 4 2

0 0 0 1 4 0

0 0 0 1 4 0

9\*

2 2 1 2 4 1

3 . 4 3 1

1 2 4

4 3 1

4 3 1

4 3 1

4 3 1

8\*.....

7\*....

1 0 2 0 2 4

3 4 1

4 3 1

4 3 1

4 3 1

4 3 1

1\* Bar.

8 Bar.

## TRIO.

2

*p*

0 4 2 0 4 2 1

*fz*

5\*

0 4 2 0 4 2 1

0 4 2 0 4 2 1

2\*

3\* Bar.

Blooming Redowa.—3.

The image shows a page of musical notation for a guitar, specifically in tablature form. The music is divided into several sections:
 

- Section 1:** Starts with a treble clef and a key signature of two sharps. It includes measures with fingerings such as 0 4 1, 0 4, 2, 0 4 2, 4 2 1, and 5\*. Dynamic markings include *fz*, *mf*, and *p*. There are also grace notes and slurs.
- Section 2:** Continues with a treble clef and two sharps. Measures include 0 4, 0 0 1, 2, 4, and 2\*. The dynamic *p* is indicated at the beginning of this section.
- Section 3:** Starts with a treble clef and two sharps. Measures include 0 4, 0 0 1, 2, 4, and 2\*.
- Section 4:** Starts with a treble clef and two sharps. Measures include 0 2 1 2, 0 1, 0 0 1, 2, 4, and 2.
- Section 5:** A section labeled "2\* Bar....." followed by a treble clef and two sharps. Measures include 1, 0, 1, 3, 3, 1, 3, 3, 1, 4, and 3.
- Section 6:** Starts with a treble clef and two sharps. Measures include 2, 4 2, 0, 4, 5\*, 4, 4, 4, 2, and 2. This section is labeled *D.C. Trio.*
- Section 7:** Continues with a treble clef and two sharps. Measures include 4, 2, 0, 4, 5\*, 4, 4, 4, 2, and 2. It is labeled "2\* Bar....." and "5\*".
- Section 8:** A section labeled "Coda." followed by a treble clef and two sharps. Measures include 4, 2, 0, 4, 2, 0, 4, 2, 0, 4, and 2. It features a *ritard.* (ritardando) and *p* (pianissimo).
- Section 9:** Continues with a treble clef and two sharps. Measures include 4, 2, 0, 4, 2, 0, 4, 2, 0, 4, and 2. It features *f a tempo.* (faster tempo).
- Section 10:** A final section labeled "Blooming Redowa. - 3." followed by a treble clef and two sharps. Measures include 4, 2, 0, 4, 2, 0, 4, 2, 0, 4, and 2.

## BELLA BOCCA POLKA.

Arr. by C. E. LATSHAW.

1st BANJO.

*ff*

*p*

2d BANJO.

1st. 2d.

8va. ad lib.

8va.

*8va. ad lib.*

1st.

2d.

**TRIO.**

*p cantabile.*

Bella Bocca Polka.—4.

*Sva. ad lib.*

ff

tr

p

Bella Bocca Polka.—4.

*8va. ad lib.*

*Coda.*

*ff*

Bella Bocca Polka.—4

# EMBARRASSMENT.

Arr. for two Banjos.

By A. BAUR.

*Andantino.*

1ST BANJO.

2ND BANJO.

5 \* Bar.

*f*

*poco rit.*

Musical score for piano, page 10, measures 8-10. The score consists of two staves. The top staff is treble clef, 3 sharps, common time. It starts with a forte dynamic (f). Measure 8 begins with a bass note followed by a eighth-note pair. Measure 9 starts with a bass note followed by a eighth-note pair. Measure 10 starts with a bass note followed by a eighth-note pair. The bottom staff is bass clef, 3 sharps, common time. It features continuous eighth-note patterns throughout the measures.

Musical score for piano, page 10, measures 11-12. The top staff shows a treble clef, a key signature of four sharps, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. Measure 11 starts with a dynamic of *f*. Measure 12 begins with a dynamic of *p*.

A musical score for two staves. The top staff, labeled "1st.", begins with a rest followed by a measure of three eighth notes. The bottom staff, labeled "2d.", begins with a measure of four eighth notes. Measures 2-4 continue this pattern. Measure 5 starts with a double bar line and a "5\*" above the staff, followed by a measure of six eighth notes.

## **Embarrassment.—2.**

# ADJACENT SCHOTTISCHE.

Arranged for two Banjos.

By A. BAUR.

1st BANJO.

*p*

2d BANJO.

*f*

Ist. 2d.

2\* Bar.....

2\* 7\* Bar.

To Coda. (.)

The sheet music consists of six staves of musical notation for a guitar. The first staff is labeled "TRIO." and includes performance instructions like "p" and dynamic markings. The second staff starts with "2\* Bar....". The third staff begins with "2\* Bar." and includes labels for "1st.", "5\*Bar.", and "2d.". The fourth staff starts with "2\* Bar .....". The fifth staff begins with "2 2 4 0 2" and "0 2 0 1 0". The sixth staff is labeled "CODA." and "D.C. Trio. f". The seventh staff begins with "2 2 4 0 2" and "0 2 0 1 0". The eighth staff is labeled "7\* Bar." and "12\* Bar.".

## LINDEN GALOP.

BANJO SOLO.

Arr. by A. BAUR.

The sheet music consists of eight staves of banjo tablature. The key signature is F major (one sharp). The time signature varies between common time and 12-bar blues time. Fingerings and strumming instructions are provided above the staff. Measure numbers and bar labels are included:

- Measure 1: 13\* 11\*.....
- Measure 2: ff
- Measure 3: 12 Bar.
- Measure 4: 11\*.....
- Measure 5: 9\*.....
- Measure 6: 7\*.....
- Measure 7: 1st. 2d.
- Measure 8: 7\* Bar.
- Measure 9: ff
- Measure 10: 7\* Bar.....
- Measure 11: 12\*.....
- Measure 12: 2\* Bar.
- Measure 13: 2\* Bar.
- Measure 14: 12\*.....
- Measure 15: 7\*.....
- Measure 16: 12\* Bar.
- Measure 17: 2\* Bar.
- Measure 18: 12\*.....
- Measure 19: 1st. 2d.

## TRIO.



5\* Bar.

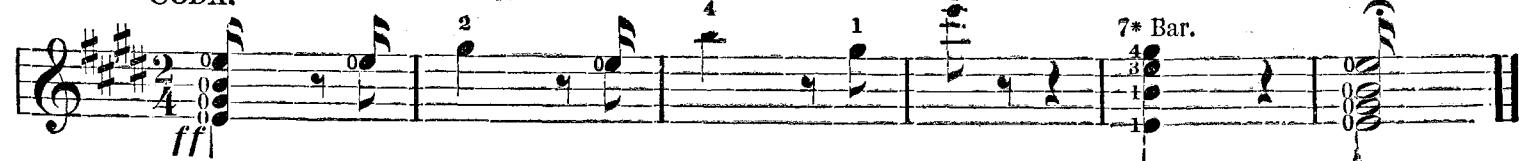


8\*



D.C. to (C), then to Coda.

## CODA.



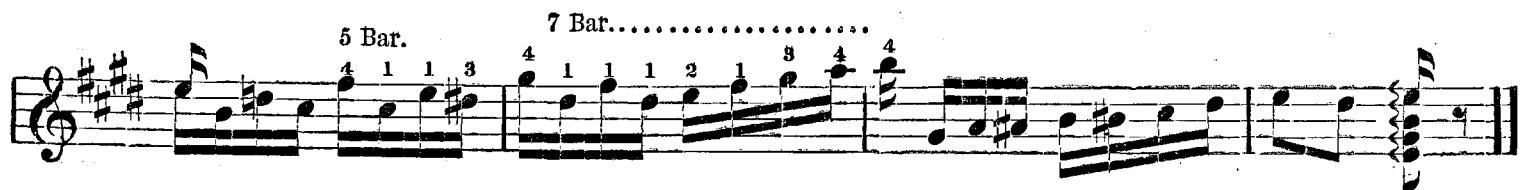
Linden Galop.—2.

# PIZZICATI.

From Leo Delibes' Ballet "SYLVIA."

Arr. for Banjo by J. C. WILD.

The sheet music consists of eight staves of banjo tablature. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '4'). The tablature uses a standard five-line staff. Fingerings are indicated above the staff, such as '10 Pos.', '3 Pos.', '10 Bar.', '12 Bar.', '5 Bar.', '7 Bar.', '2 Bar.', and '3 Pos.' etc. The music features various banjo techniques like pizzicato, slurs, and grace notes. The first staff begins with a single note followed by a sixteenth-note pattern. Subsequent staves show more complex patterns involving eighth and sixteenth notes, with fingerings like '10 Pos.' and '3 Pos.' indicating specific positions on the neck. The final staff ends with a series of eighth-note chords.



Pizzicati.—2.

## SOME DAY.

## BANJO SOLO.

Arranged by A. BAUR.

*Andante espressivo.*

Musical score for 'Some Day' Banjo Solo, first section. The score consists of three staves of music. The first staff starts with a treble clef, a key signature of two sharps, and a time signature of 3/4. It features a banjo tablature with various notes and rests. The second staff continues the banjo tablature with some changes in rhythm and notes. The third staff concludes the section with a dynamic marking of *f tempo.* and a ritardando instruction.

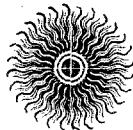
*L'istesso tempo.*

Continuation of the musical score for 'Some Day' Banjo Solo. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a time signature of 5/4. It features a banjo tablature with various notes and rests. The second staff continues the banjo tablature with some changes in rhythm and notes. The third staff concludes the section with a dynamic marking of *rit. ad lib.* and a ritardando instruction.

Final section of the musical score for 'Some Day' Banjo Solo. The score consists of two staves of music. The first staff starts with a treble clef, a key signature of two sharps, and a time signature of 2/4. It features a banjo tablature with various notes and rests. The second staff concludes the section with a dynamic marking of *ritard.*

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